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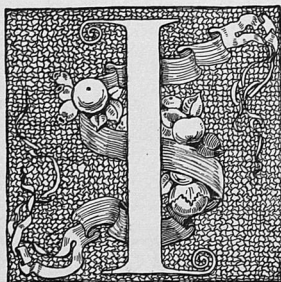
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ARTISTIC RESIDENCES OF PHILADELPHIA.

FIRST PAPER.

By N. T. CRESSON.

It is rare to find, especially in our American homes, instances in which the owner has allowed his architect and decorator the privilege of making the external and internal enrichments harmonize, or has confined the designs to one style of art. A laudable example of good taste in this respect exists in Philadelphia, and, as cases of the kind deserve especial mention in a city whose prime styles of decoration are so noticeable in both the exterior and interior of its residences, a brief description may be given to those interested in the all important subject of "How should a home be made attractive?"

It is no more than just, however, before commenting upon a few brief details of Mr. Thomas Dolan's residence on Rittenhouse Square, to add that the march of improvement has taken strong hold upon the Quaker City, and the red brick front and proverbial white marble step are rapidly disappearing in the West End before the more enlightened ideas of the rising generation of its citizens.

Instead of the parlor and drawing-room with its stiff, heavy furniture, snow-white wainscoting and blue-gray walls, calculated to chill the souls of those who may chance to enter them, one now finds handsome dados of different materials and warm colored papers of artistic designs—in fact all those improvements which the adaptive American mind can suggest to make a residence pleasing and attractive to those who dwell in it.

Store houses of the Eastern Continent have been searched by enterprising tradesmen to supply the public demand for rare specimens of antique bric-à-brac and the result, as in other countries, is an elegant confusion of the art work of different ages.

As it is our intention in this paper to speak of the Dolan residence, it will first be necessary to explain that the entire scheme of decoration has been designed in French Renaissance style—from the brown stone exterior to the most minute details of the interior.

Charles Windrim, who is a well known authority upon the art of the period mentioned, prepared the architectural drawings, and George Herzog, who some time ago executed the designs for the Academy of Music, Union League of Philadelphia, and Leiderkranz building of New York, decorated it in color.

One enters a portico from without leading to a vestibule, the sides of which are inlaid with rich mosaic work recalling the luxuriant taste of the Italian periods, and is perhaps the only departure from true French Renaissance in which mosaic decoration is almost unknown. A quaint lamp with a bronze dragon entwined in graceful folds (see illustration) around the brass rod which supports it, hangs in the angle of the wall so that it attracts the eye in passing from the outer to the inner doors opening upon the hallway. The body of the lamp is composed of chiselled and beaten brass, and its sides are divided into latticed squares through which passes the light from within.

Careful measurements of each room, and directions for the color of the carpets intended for them, were furnished to the Messrs. Templeton of Edinburgh, Scotland, and from these the tones of the walls and frescoes on the ceilings of the various apartments were arranged in a harmonious manner by George Herzog. Light colors have been used throughout in all flat tints and decorations, and a sparkling, bright, illuminated interior is the result of these carefully studied effects.

The woodwork conforms to the decorative work of the walls and ceilings, the former of which, in the parlor, consists of a gold ground with a floral diapering in neutral colors and burnished gold. The rich curtains and portières of the parlor, reception-room, and library were designed by William Morris of London, and woven by his own hand nearly twenty years ago—long before he had attained the position which he now occupies as an authority upon decorative art and design.

It is an interesting fact, that Mr. Thomas Dolan, whose long experience in his own factories enabled him to recognize the sterling ability possessed by Mr. Morris, was thus enabled to obtain these handsome pieces of loom work, which at present are most valuable as examples to decorative artists on account of their superiority of design and workmanship.

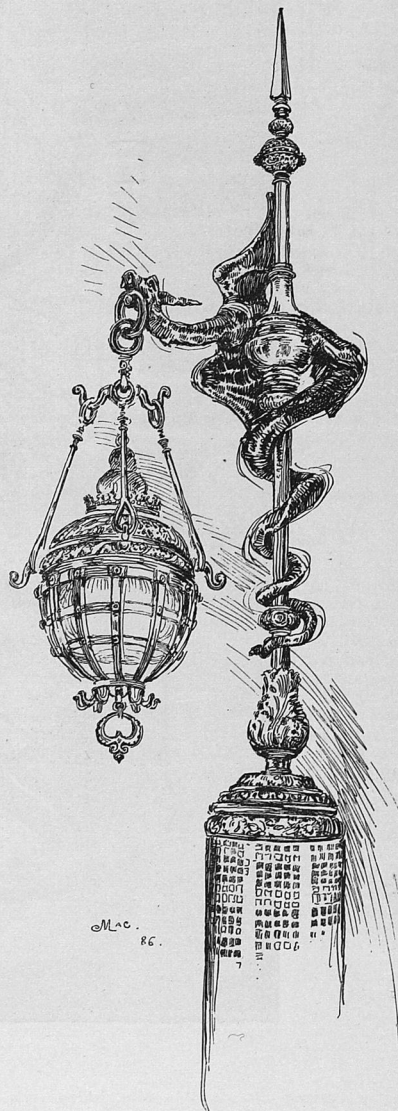
In ascending from the entry to the second floor, the broad treatment of the wood carving that covers the massive walnut balustrade (see opposite page), is heightened in effect by the sunlight which falls through semi-circular windows of colored glass.

A tall, old-fashioned clock, with Renaissance designs in brass repoussé, occupies the angle of the stairs at the base of the flight that turns toward the library. Upon entering the last named apartment, the rich carmine satin of the heavy Morris portières that divide it from the smoking-room, present a fine contrast with the flower patterns, stencillings, and gold powderings of the pale blue walls. Paintings by Couture, Troyon, Schreyer, Tissot and Ecosura are disposed throughout the room, and the frames and tones have been chosen to harmonize with the surrounding decorations.

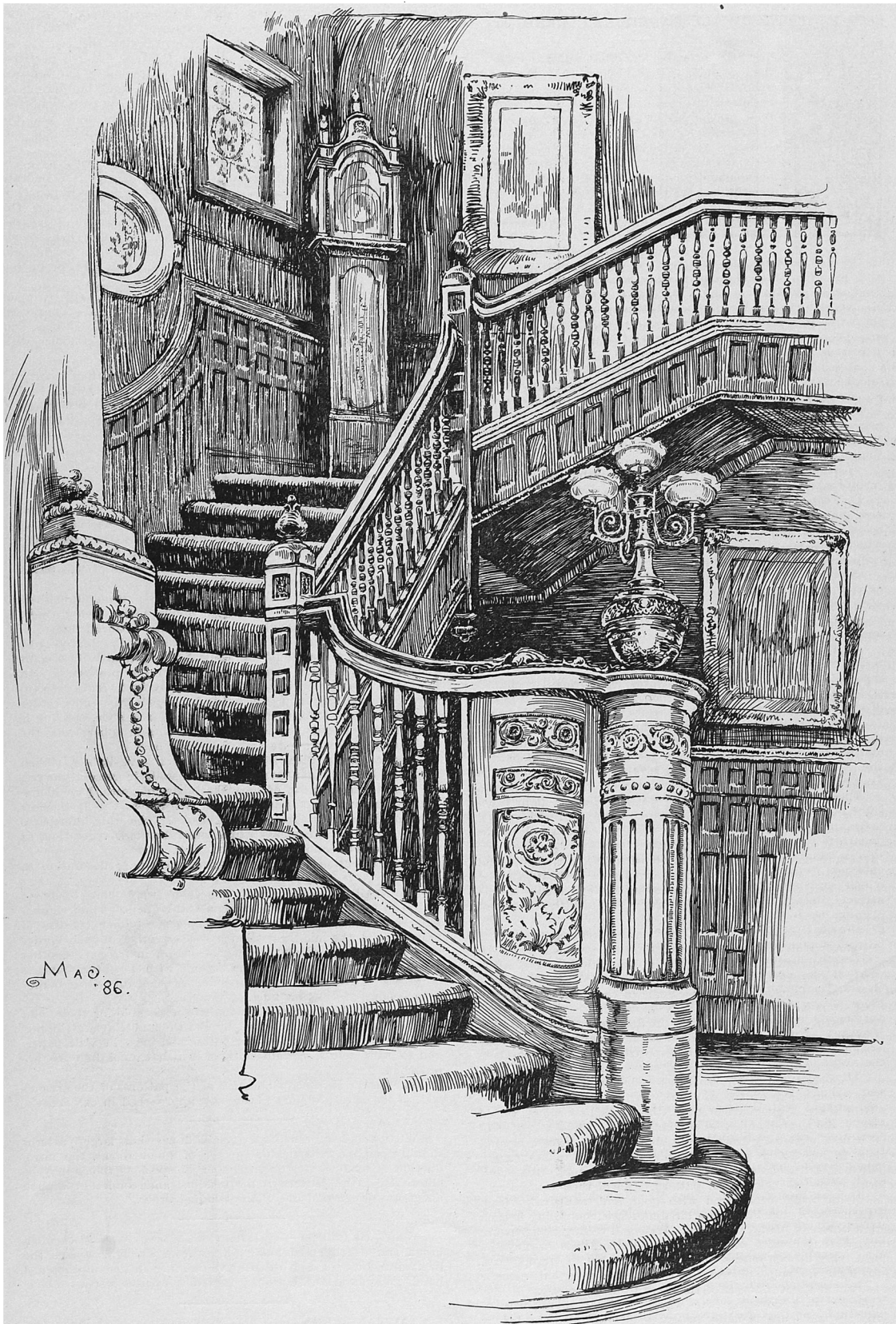
The floor of the smoking-room is covered with a heavy India rug, with designs in French Renaissance style. A delicate olive is laid on the walls in broad washes, between panels of Santo Domingo mahogany. The same material divides the squares on the ceiling, which is painted in imitation of mosaic, set with jewel work. The middle panel, of a fine Renaissance type, is painted in gray greens on a ground of a bright gold color, fading by gradual shading into deep old gold, producing the effect of a domed centre.

A broad hearth, laid in mosaic, faces the fireplace, upon which stands andirons which are facsimilies of those once used in the house of Francis I. at Orleans—the bellows, tongs, and wood-pannier, in brass, have been designed to harmonize with their quaint style.

One is impressed with the fact, in examining Mr. Dolan's residence, that the architect, decorator and furnisher have striven for the most refined disposition of ornamentation possible, and let no opportunity escape where grandeur and breadth of effect could be obtained.



HALL LANTERN IN HOUSE OF MR. THOMAS DOLAN. SKETCHED BY HENRY M' CARTER.



STAIRCASE AND BALUSTRADE IN HOUSE OF THOMAS DOLAN, ESQ. SKETCHED BY HENRY M'CARTER.